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1871

CATALOGUE

OF THE

PICTURES

BELONGING TO THE

METROPOLITAN MUSEUM OF ART,

No. 128 WEST 14th STREET,

NEW YORK.

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M45
1971

NOTICE

The pictures included in this Catalogue, with the exception of that numbered 175, which was presented to the Museum by M. Leon Gauchez, were purchased in Europe, in the summer of the year 1870, and became the property of the Metropolitan Museum of Art, in March, 1871.

One hundred of these pictures—that is to say: those numbered from No. 1 to No. 100—were bought in Brussels, having belonged to a gentleman who resided near that city. M. Etienne Le Roy, the Official Commissioner and Expert of the Royal Museums of Belgium, whose opinion upon all questions connected with the authenticity and value of paintings, particularly those of the Dutch and Flemish Schools, is of the highest authority; and M. Leon Gauchez, also an Expert of distinction in this department, have furnished a report in detail, under their hands and seals, in respect to these pictures. The substance of this report appears in the critical and historical notices attached to the titles in the catalogue. They have also placed their seals upon each one of these paintings, to attest its genuineness, and have furthermore added to their report the following statement:

"After an attentive examination of these one hundred pictures, and having satisfied ourselves as to their quality and their generally good state of preservation, we are agreed that it would be very difficult to find united an equally remarkable collection of the works of these different masters."

The remaining seventy-four pictures, from No. 101 to No. 174, were purchased in Paris. As to fifty-nine of these, from

No. 101 to No. 159, M. Gauchez and M. A. Febvre, a well-known expert of Paris, have given a detailed report and certificate, and the former gentleman has affixed his seal to each of them. He states that they "are all perfectly authentic and in good condition," and that they comprise "specimens of the highest interest and some master-pieces of the very first order," while M. Febvre declares that they are "all original and in a perfect state of preservation, and form a remarkable collection of first-class works."

As to the fifteen other pictures, from No. 160 to No. 174, M. Gauchez also states his "sincere appreciation of the genuineness and merit of these fifteen pictures."

It may interest the friends of the Museum to know as an additional proof of the importance of these acquisitions, that they have already attracted much attention in Europe. Papers, in relation to them, written by distinguished art critics, and expressing the most favorable opinions, have appeared in the *Revue des Deux Mondes*, in the *Gazette des Beaux Arts*, and in several influential journals. A series of etchings by M. Jacquemart, a leading artist in this department, has been commenced and its publication announced by Messrs. Colnaghi, of London.

The Committee, appointed to prepare this catalogue, have decided to preserve the orthography of the proper names and the dates of births, deaths, etc., as given by Messieurs LeRoy and Gauchez, and also to print under the title of each picture a translation of the substance of the historical and critical remarks in relation to it, as they appear in the report of those gentlemen, without introducing any additional matter.

INDEX.

	NUMBER.	PAGE.
Albani, Francesco	*94 to 97,*	41
Berghem, Claes Pietersz	*159,*	58
Beerstraaten, Alexander	*86,*	38
Bordone, Paris	*98,*	41
Boyermans, Theodor	*143,*	54
Both, Jan and Andries	*52,*	28
Bouts, Dierick	*43,*	25
Brueghel, Jan Velvet	*13, 14,*	15, 16
Brueghel, the Younger, Jan	*131,*	51
Brueghel, the Elder, Pieter	*20,*	17
Cranach, the Elder, Luc Sunder	*89,*	39
Cranach, the Younger, Lucas Sunder	*121,*	48
De Crayer, Gaspard	*8,*	13
De France, Leonard	*40, 41, 124,*	23, 24, 49
De Gelder, Aart	*114,*	46
De Heem, John David	*125,*	50
De Heem, Johan	*148,*	56
De Hondekoeter, Gilles	*68,*	33
De Koninck, Philip	*85,*	38
De Lorme, Anton	*101,*	42
De Marne, Jean Louis	*42,*	24
De Vries, Adriaan	*172,*	64
De Vries, Renier	*74 to 76,*	35, 36
De Vos, Cornelis	*136,*	52
Dekker, Cornelis	*56,*	30
Dietrich, Christian Wilhelm Ernst	*91, 92,*	39, 40
Du Sart, Cornelis	*142,*	54
Ferg, Francois de Paula	*90,*	39
Francken, the Younger, Frans	*35,*	21
Fyt, Johannes	*107, 108, 115,*	44, 46
Gael, Barent	*80, 81,*	37
Graat, Barend	*75,*	35
Guardi, Francesco	*145, 146,*	55
Greuze, Jean Baptiste	*120,*	48
Griff, Adrian	*17,*	17
Hals, Franz	*144, 170,*	54, 63
Hals, Dirk	*109, 170,*	44, 63

Havermann, Margareta	*112,*	45
Hobbema, Meindert	*53,*	29
Hondius, Abraham	*162,*	60
Horemans, the Younger, Jan Jozef	*25 to 33,*	19, 20, 21
Huysmans, Cornelis	*12, 154, 173,*	15, 57, 65
Janneck, Franz Christoph	*163, 164,*	60
Jordaens, Jacob	*7, 118, 132,*	13, 47, 51
Kalf, Willem	*152,*	57
Lely, Sir Peter	*83,*	38
Le Clerc, Jaques Sebastien	*161,*	59
Le Nain, Antoine	*93,*	40
Lingelbach, Joannes	*49, 64, 117, 169,*	27, 32, 47, 63
Lucientes, Francesco Goya y	*113,*	45
Marieschi, Jacopo	*100,*	42
Maas, Nicolaas	*62,*	32
Mierevelt, Michiel	*54,*	30
Moucheron, Frederix	*64,*	32
Naiveu, Matthys	*102,*	42
Nason, Pieter	*84,*	38
Neefs, the Younger, Peeter	*23, 130,*	18, 51
Neefs, the Elder, Peeter	*37,*	23
Netscher, Casper	*55,*	30
Ommeganck, Balthasar Paul	*24,*	19
Oudry, Jean Baptiste	*104, 105,*	43
Oudry, Jacques Charles	*106.*	43
Pater, Jean Baptiste Joseph	*103.*	42
Pannini, Giovanni Paolo	*153,*	57
Piola, the Younger, Domenico.	*99,*	41
Poussin, Nicholas	*139,*	53
Recco, Guiseppe	*134,*	52
Reynolds, Sir Joshua	*126,*	50
Romeyn, Willem	*77,*	36
Rubens, Pieter Paul	*3. 4,*	10, 11
Ruysch, Rachel	*60, 147.*	31, 56
Ruysdael, Solomon	*110, 150, 151,*	44, 56
Ryckaert, David	*15, 16, 111,*	16, 45
Salvi, Giovanni Battista	*123,*	49
Snyders, Franz,	*9, 137,*	14, 52
Steen, Jan	*61, 127,*	32, 50
Stork, Abraham	*63,*	32
Swanevelt, Herman	*82,*	37
Teniers, the Elder, David	*37, 39,*	22, 23
Teniers, the Younger, David	*10,*	14
Terburg, Gerard	*50, 101,*	27, 42
Tiepolo, Giovanni Battista	*135, 149,*	52, 56
Tiepolo, Giovanni Domenico	*140,*	54
Van Asch, Pieter	*78,*	36
Van Brekelenkamp, Quiryn	*79,*	37

Van Beyeren, Abram	*167,*	61
Van Blarenberghe, Henri Joseph	*165,*	60
Van Bloeman, Peeter	*34,*	21
Van Diepenbeeck, Abraham	*174,*	65
Van Dyck, Anton	*5, 6,*	12
Van der Helst, Bartholomeus	*138,*	52
Van der Heyden, Jan	*168,*	62
Van der Meire, Gerard	*1,*	9
Van der Meulen, Anton Franz	*36, 133,*	22, 51
Van Mieris, Willem	*129,*	51
Van der Neer, Aart	*46, 156,*	26, 58
Van der Werff, Adriaan	*122,*	49
Van der Weyden, Roger	*2, 157, 158,*	9, 58
Van Everdingen, Cæsar	*65,*	33
Van Goyen, Jan	*116, 128,*	46, 50
Van Heemskerck, Martin	*44, 119,*	25, 47
Van Herp, Gerard	*155,*	57
Van Hoeck, Jan	*9,*	14
Van Hughtenburgh, Johan	*57 to 59,*	31
Van Huysum, Jan	*70,*	34
Van Kessel, Jan	*48,*	26
Van Oost, the Elder, Jacob	*38,*	23
Van Oosterwyck, Maria	*160,*	59
Van Ostade, Adriaan	*47, 56,*	26, 30
Van Ostade, Izaak	*45,*	25
Van Ossenbeck, Joost	*175,*	65
Van Poelenburg, Cornelis	*73,*	35
Van Slingeland, Pieter	*67,*	33
Van Tilborgh, Gilles,	*11,*	15
Van Verendael, Nicholaas	*22,*	18
Velasquez, Don Diego Rodiquez de Silva y	*171,*	63
Ver Bruggen, the Younger, Peeter	*21,*	18
Victors, Jan	*51,*	28
Vinckeboons, David	*18, 19, 141,*	17, 54
Vosmaer, Jacob	*69,*	34
Walen, Jacob	*87, 88,*	39
Weenix, Jean Baptista	*66,*	33
Weenix, Jan	*166,*	61
Wildens, Jan	*174,*	65
Wouverman, Pieter	*71,*	34
Wouverman, Jan	*72,*	35

CATALOGUE.

GERARD VAN DER MEIRE.

Died at Ghent, in the Fifteenth Century.
Flemish School.

1. *The Adoration of the Magi.*

H. 29⅛ in.; W. 28⅜ in.

This picture has been erroneously attributed to Jan Van Eyck. A beautiful composition, powerful in color, and of most careful execution; it is undoubtedly the work of either Josse Van Gend or Gerard Van Der Meire—both celebrated pupils of Van Eyck—but most probably of Gerard Van Der Meire.

ROGER VAN DER WEYDEN.

Born at Tournai, in 1399; died at Brussels, in 1464.
Flemish School.

2. *The Descent from the Cross.*

H. 47½ in; W. 40½ in.

From the Collection of Cardinal Fesch. This picture is probably the one formerly described in the catalogue of the Museum of the city of Brussels, and which disappeared from that gallery some years ago. It was brought to France by M. George, Expert of the Museum of the Louvre, and passed afterward into the Moret collection. The composition, expression, and execution are very remarkable, and recall the series of pictures by the same master in the Museum of Brussels.

PIETER PAUL RUBENS.

Born at Siegen, in 1577; died at Antwerp, in 1640.
PUPIL OF ADAM VAN NOORT AND OTTO VENIUS.
Flemish School.

3. *Return of the Holy Family from Egypt.*

H. 103 in.; W. 69⅞ in.

This admirable picture, was painted for the Church of the Jesuits at Antwerp, soon after Rubens' return from Italy, and before he had called in the aid of any assistants. It was done immediately after finishing the famous *Crucifixion* in the Cathedral of Antwerp, and before the execution of its companion picture, that other masterpiece, *The Descent from the Cross*, or in other words, at the period when this Prince of Painters produced his greatest works. Grandeur of style and power of coloring are equally the characteristics of *The Return from Egypt.*

This picture, when painted, was arched at the top. It was very skillfully brought to a square form after it was removed from the side altar which it adorned in the church of the Jesuits. It is referred to as follows in the catalogue of the sale, made May 20th, 1777, of the pictures taken from the churches and convents of the Jesuits, at Antwerp, suppressed by decree of the Emperor, Joseph II.

"*Return from Egypt.* The infant Jesus, the Holy Virgin and St. Joseph. The Eternal Father is seen in the upper part of the picture, enveloped in clouds, well grouped. Painted on wood. H. 7 ft. 9 in., B. 5 ft. 4 in."

It was bought at this sale by the rich banker, Danoot, and is thus described in the catalogue of the Danoot sale (page 27, No. 61), held at Brussels in 1828, when it was bought by Mr. Buchanan, one of the most skillful London experts.

"*The Return from Egypt.* The Holy Virgin and St. Joseph hold by the hand the Redeemer of the World. The mother looks with solicitude on the Divine Infant. The child raises his eyes to her and seems to announce to her a happier destiny. The Father from heaven contemplates this scene

with tenderness. An admirable picture, well composed and painted with decision. It cannot be seen without exciting a sentiment of respect and devotion."

This picture is also mentioned in Smith's Catalogue, vol. 2, page 21, No. 71. Smith's description is from Bolswert's engraving, where the engraver has introduced the Holy Spirit, and an aureole around the head of St. Joseph, which never existed in the original.

The picture is thus described in the life of P. P. Rubens, by I. F. M. Michel, Brussels, 1771.

"At the end of the small nave at the right is another piece of the same master, representing the Virgin and St. Joseph leading the infant Jesus by the hand. Although the composition is unpretending, the feeling in the heads and the beauty of the flesh tints cause it to be much admired."

It is engraved by Bolswert, entitled "*Et Erat subditus illis.*"

It is also mentioned in all the other guide books for amateurs in Belgium, &c., and in the "Histoire de P. P. Rubens," by Andrew Van Hasselt, page 248, No. 214, and in the Dictionary of Painters, by A. Siret, page 787, 2d edition.

THE SAME.

4. *Lions Chasing Deer.*

H. 55¾ in.; W. 84 in.

A composition full of energy, in the first manner of the master, and which has been several times repeated in his school. This picture was brought from Italy, where it made part of the collection of Cardinal Fesch, by an Italian officer from Brescia, who folded the canvas to escape the inquisition of the Austrian officials, and who sold it to M. George, Expert of the Museum of the Louvre.

The two lions were engraved separately by Bloteling. A reproduction, ascribed to Snyders, exists in the gallery of the Museum of Munich.

The studies for the heads of the lions are in the gallery of the King of the Belgians, and are described in Smith's catalogue, page 268, No. 903.

ANTON VAN DYCK.

Born at Antwerp, in 1599; died at Blackfriars, in 1641.
PUPIL OF VAN BALEN AND OF RUBENS.
Flemish School.

5. *St. Martha interceding with God for a cessation of the Plague at Tarascon.*

H. 39½ in.; W. 29¼ in.

This admirable picture belonged to the Royal Museum of Madrid, whence it was brought by the king, Joseph Bonaparte.

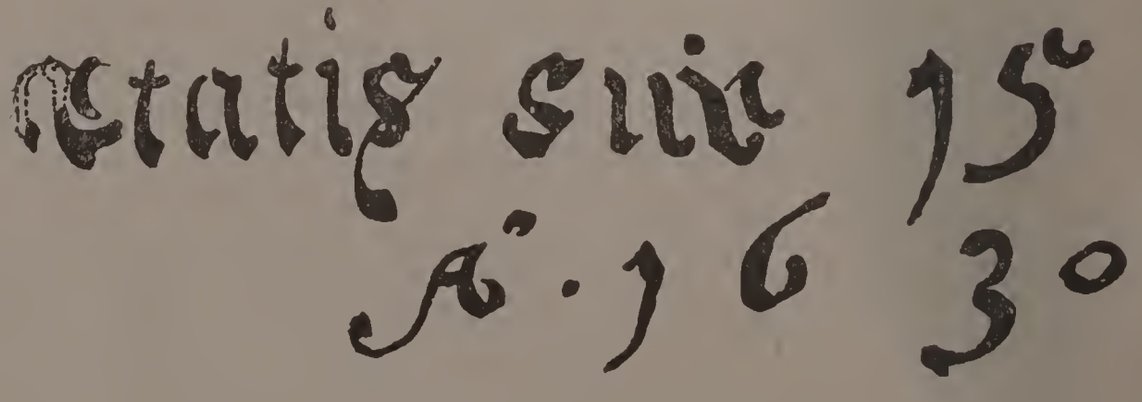
It afterwards came into the hands of Mr. Farrer, of London, and from thence into the celebrated collection of Mr. David McIntosh.

THE SAME.

6. *Portrait of Miss De Christyn.*

H. 38¾ in. W. 32¾ in.

From the collection of Mr. de Ribaucourt. It was painted in 1630, as appears by the inscription on the left of the canvas. This portrait is of extreme delicacy in the tones, and of the highest distinction in style. SIGNED,



JACOB JORDAENS.

Born at Antwerp, in 1593; died at Antwerp in 1678.
PUPIL OF ADAM VAN NOORT.
Flemish School.

7. *The Triumph of Bacchus.*

H. 80½ in.; W. 58 in.

A rich composition of the most beautiful quality of this master, in his clear manner, from the collection of Martyn Robyns, sold at Brussels, May 22d, 1758, and cited in the catalogue of Gerard Hoet, published at the Hague, 1770, page 191, No. 93.

GASPARD DE CRAYER.

Born at Antwerp, in 1582; died at Ghent, in 1669.
PUPIL OF RAPHAEL COXCIE.
Flemish School.

8. *Alexander and Diogenes.*

H. 128 in.; W. 188 in.

This great composition, of the finest quality of the master, made part of the gallery of the Prince de Rubempré, which was sold in Brussels, 11th April, 1765. The picture is cited by Gerard Hoet, page 403, No. 118.

In 1803 it appears to have belonged to the Museum of Ghent, and to have been presented by that city as a work of great value to the Empress Josephine, who added it to her famous collection at Malmaison, and who sent in acknowledgment to the Academy of Ghent several statues, which adorn the Gallery of Antiques. See the new edition of the catalogue of the Museum of Ghent, published in 1870 by A. P. Sunaert, one of the professors of the academy.

The same catalogue refers to a reduction of this picture, made by the Director of the Museum, in the time of the Empire, P. F. de Goesin Verhaege, in order to preserve to the

museum the souvenir of the masterly work of G. de Crayer, but in point of fact that is only the reproduction of the first idea of the master for this celebrated work.

FRANZ SNYDERS
And JAN VAN HOECK.

Snyders, born at Antwerp, in 1579; died at Antwerp, in 1657.
Hoeck, born at Antwerp, in 1598; died at Brussels, in 1651.
PUPIL OF PIETER VAN BRUEGHEL AND OF HENRICK VAN BALEN.
Flemish School.

9. *The Green Grocer.*

H. 57¼ in.; W. 79¼ in.

A valuable work for its freedom of execution and vigorous coloring. It belonged formerly to the celebrated Van der Schrieck collection.

DAVID TENIERS, the Younger.

Born at Antwerp, in 1610; died at Brussels, in 1694.
PUPIL OF HIS FATHER, BROUWER AND OF RUBENS.
Flemish School.

10. *A Marriage Festival.*

H. 25⅜ in.; W. 29⅝ in.

This remarkable picture, which is widely known by the title of the *Lendemain des Noces*, given it by Le Bas, in his excellent engraving, is from the celebrated collections of the Countess de Verrue, the Duke de Morny, and the Marquis of Salamanca, from whom it was purchased for 25,200 francs.

This composition, full of spirit, is of an exquisite silvery tone and incomparable fineness of touch. It is described in Smith's Catalogue, Vol. III, page 277, No. 57.

It was sold at the sale of the Marquis of Brunoy, in 1777, with another composition of Teniers, painted on copper, called *Les Accords Flamands*. SIGNED,

GILLES VAN TILBORGH.

Born and died at Brussels, in the seventeenth century.
PUPIL OF DAVID TENIERS, THE YOUNGER.
Flemish School.

11. Visit of a Landlord to his Tenant.

H. 45⅞ in.; W. 63½ in.

The celebrated Le Brun, in his Gallery of Flemish, Dutch and German Painters, says, with justice of Van Tilborgh:

"This painter, who is not ranked in the highest class, claims nevertheless the attention of amateurs. His subjects are always taken from Nature, his coloring strong and brilliant; in design he is sometimes heavy, but in a selection of his best works some may be found worthy of the first masters."

This is strictly true of the present picture which is in the best style of the artist.

CORNELIS HUYSMANS.

Born at Antwerp, in 1648; died at Mechlin, in 1727.
PUPIL OF G. DE WITT and JACOB ARTOIS.
Flemish School.

12. Italian Landscape.

H. 25⅝ in.; W. 31½ in.

In the best style of this master, whose immense talent is constantly rising in the appreciation of true connoisseurs.

JAN VELVET BRUEGHEL.

Born at Brussels, in 1568; died at Antwerp, in 1625.
PUPIL OF PETER KOECK, OF ALOST, AND OF GOE KINDT.
Flemish School.

13. The Windmills.

H. 7¼ in.; W. 10¾ in.

This picture is one of the most carefully executed of this master, who was highly esteemed by Rubens. It formed part of

the collection of the Duke de Praslin, and was engraved by Le Bas, for Le Brun's Gallery of Flemish, Dutch and German Painters, page 83.

THE SAME.

14. *The Hill.*

H. 7¼ in.; W, 10⅝ in.

A charming pendant to the preceding, and of equal merit.

DAVID RYCKAERT.

Born at Antwerp, in 1612; died at Antwerp, in 1661.
PUPIL OF HIS FATHER.

Flemish School.

15. *The Farm House.*

H 36¼ in.; W. 45½ in.

A good specimen of the master. SIGNED,

THE SAME.

16. *The Stowage.*

H. 35⅝ in.; W. 45¼ in.

An excellent pendant to the preceding. SIGNED,

ADRIAN GRIFF.

Died at Antwerp, in the seventeenth century.
Flemish School.

17. *War and Peace.* (*Allegory.*)

H. 22⅝ in.; W. 28⅝ in.

A tasteful composition, full of action; powerful in color.

DAVID VINCKEBOONS.

Born at Mechlin, in 1578; died at Amsterdam, in 1629.
Flemish School.

18. *Summer.*

H. 8⅝ in.; W. 11 in.

19. *Autumn.*

H. 8⅝ in.; W. 11 in.

These two charming pictures are in the best style of this distinguished master.

The deep blue of the backgrounds in the precious works of Velvet Brueghel and D. Vinckeboons has been censured by ill-informed critics; but it is a serious error to attribute this effect as a fault to the artists. It proceeds from the absorption of the yellows by the colors with lead basis, which they unfortunately used.

PIETER BRUEGHEL, the Elder.

Born at Brueghel, in 1510; died at Brussels, in 1569.
Flemish School.

20. *Gamblers Quarelling.*

H. 40½ in.; W. 29 in.

One of the excellent repetitions of a favorite picture of this master, made in his studio and retouched by him.

PEETER VER BRUGGEN, the Younger.

Born at Antwerp, in 1664; died at Antwerp, in 1730.
Flemish School.

21. *A Vase with Flowers.*

H. 30⅜ in.; W. 24⅜ in.

A very beautiful specimen of the master. It has been sold as a Van Huysum, whose name was fraudulently added. A remarkably fine work.

NICOLAAS VAN VERENDAEL.

Born at Antwerp, in 1640; died at Antwerp, in 1691.
Flemish School.

22. *A Garland.*

H. 25¼ in.; W. 19 in.

In a different manner from the preceding, but equally remarkable for its excellence.

PEETER NEEFS, the Younger.

Born at Antwerp, in 1621; died at Antwerp, in 1662.
Flemish School.

23. *Interior of a Church.*

H. 36¼ in.; W. 48¼ in.

A picture of great refinement of detail, from the collections of the Viscount de Turenne and the Marquis de Rodes. It is an error into which all the writers on Art have fallen to attribute to Peter Neefs, the elder, the finest Interiors of Churches. It is only necessary to see the pictures of the two artists to be satisfied that it is the son who has produced the most valuable works. (See No. 37.) SIGNED,

NEFS.

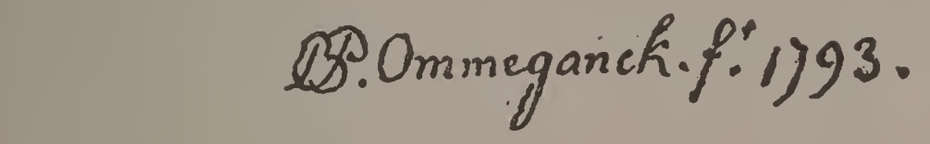
BALTHASAR PAUL OMMEGANCK.

Born at Antwerp, in 1755; died at Antwerp, in 1826.
PUPIL OF HENRI JOSEPH ANTONISSEN.
Flemish School.

24. *Flemish Pasture.*

H. 18¾ in.; W. 27⅜ in.

This picture is of the most precious finish of this master, and has the characteristics most prized by collectors in Ommeganck's pictures. It formed part of the Van Camp collection, fifteen years since, and was purchased by the Marquis de Rodes, for 5,500 francs. SIGNED,



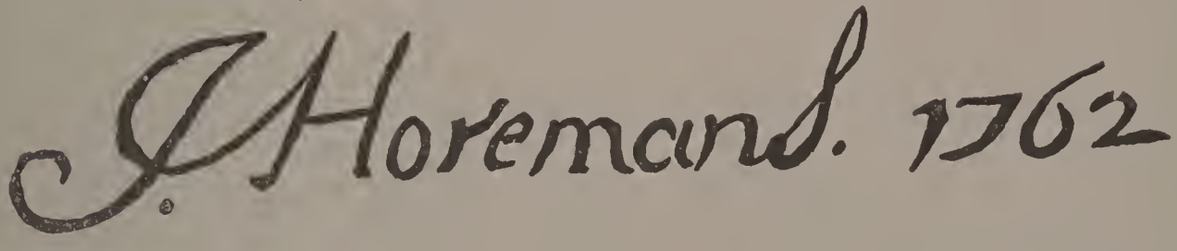
JAN JOZEF HOREMANS, the Younger.

Born at Antwerp, in 1715.
Flemish School.

25. *Autumn.*

H. 113¼ in.; W. 67½ in.

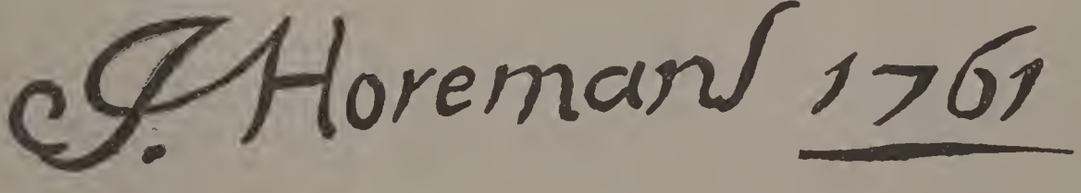
SIGNED,



26. *Winter.*

H. 113¼ in.; W. 67½ in.

SIGNED,



27. *Spring.*

H. 113¼ in.; W. 73⅞ in.

28. *Summer.*

H. 113¼ in.; W. 71½ in.

29. *The Horse Pond.*

H. 60⅜ in.; W. 46¾ in.

30. *A Landlord and his Tenant.*

H. 62¼ in; W. 39 in.

SIGNED,

J. Horemans
1764

31. *Returning from the Hunt.*

H. 113¼ in; W. 100 in.

SIGNED,

J. Horemans
1761

32. *The Fish Market.*

H. 113¼ in.; W. 109⅛ in.

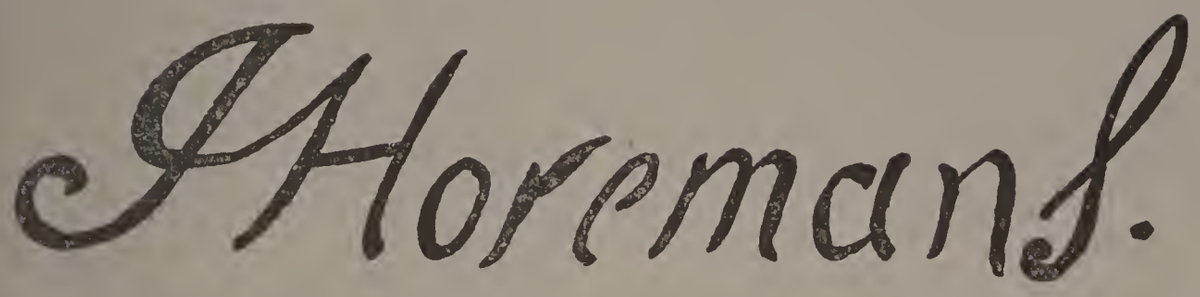
SIGNED,

J. Horemans
1762

33. *Resting after Hunting. (Allegory.)*

H. 53⅛ in.; W. 64⅝ in.

SIGNED,



This series of decorative pictures (seven of which have the signature of the artist) was painted by the orders of the Count de Hamale, for one of his chateaux.

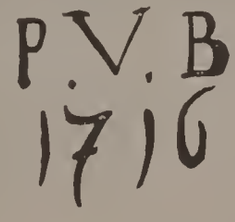
PEETER VAN BLOEMEN.

Painter and Engraver.
Born at Antwerp, in 1657; died at Antwerp, in 1719.
Flemish School.

34. *Horses taken to Water.*

H. 17 in.; W. 23¼ in.

An excellent specimen of the master. SIGNED,



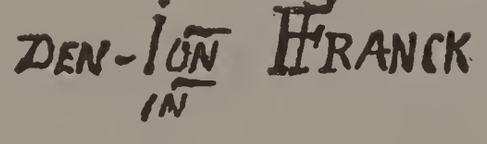
FRANS FRANCKEN, the Younger.

Born at Antwerp, in 1584; died at Antwerp, in 1642.
PUPIL OF FRANZ FLORIS.
Flemish School.

35. *Dives, the Rich Man of the Gospel.*

H. 15 in.; W. 18¾ in.

This picture, very interesting in all respects, is remarkable as being the only one known signed with the addition, "the Younger." From the collection of Lord Howard de Walden. SIGNED,



ANTON FRANZ VAN DER MEULEN.

Born at Brussels, in 1634; died at Paris, 1693.
PUPIL OF PETER SNAYER.
Flemish School.

36. *A Combat of Cavalry.*

H. 19⅛ in.; W. 25¼ in.

Of the best quality of this master, whose easel works are rare; most of his time having been absorbed by the great historic subjects executed by him in such numbers, by command of Louis XIV. This picture belonged to the celebrated gallery of M. Van der Schrieck, of Brussels, who considered it one of the pearls of his collection, leaving it by his will a special legacy to a friend instead of allowing it to be sold with his other pictures.

PEETER NEEFS, the Elder, And DAVID TENIERS, the Elder.

Neefs, born at Antwerp, in 1570; died at Antwerp, in 1651.
For record of Teniers see No. 39.
Flemish School.

37. *Interior of Antwerp Cathedral.*

H. 16½ in.; W. 21¼ in.

It is sufficient to examine this picture, which is of interest with reference to the history of the Art, to verify the observations made above in regard to the picture by his son, No. 23.

In spite of its excellence, and fine effect of light, it has a certain dryness, while the works of the son possess in a high degree the magic effects of chiaro oscuro, and delicacy of touch. The figures are by David Teniers, the Elder. SIGNED,

P.Neefs

JACOB VAN OOST, the Elder.

Born at Burges, in 1600; died at Burges, in 1671.
Flemish School.

38. *Portrait of a Gentleman.*

H. 25⅝ in.; W. 20⅞ in.

A vigorous picture. It has the misfortune, like many other works of that period, to be painted on a ground prepared with litharge.

DAVID TENIERS, the Elder.

Born at Antwerp, in 1582; died at Antwerp, in 1649.
Flemish School.

39. *Temptation of St. Anthony.*

H. 22½ in.; W. 27¼ in.

This interesting specimen of the talent of the father of the great Teniers, allows us to appreciate the source of the manner and genius of the son. This picture was brought back from Portugal, where also was its companion-piece, which, although seriously dilapidated, was afterward purchased by M. Carolus, the Belgian Minister at Lisbon. SIGNED,

D · TENIERS.

LEONARD DE FRANCE.

Born at Liege, in 1735; died at Liege, in 1805.
Flemish School.

40. *Brigands Dividing their Booty.*

H. 18⅞ in.; W. 29¼ in.

SIGNED,

L Defrance

de Liege.

41. *The Rope Dancers.*

H. 20⅛ in.; W. 28⅝ in.

SIGNED,

L. Defrance
de Liege

These two remarkable pictures (both signed) give an excellent idea of a school of artists, known as the School of Liege, of which L. de France, who distinguished himself in all branches except marine pieces, which he never attempted, is certainly one of the best representatives. His pictures have, besides, an extreme interest with reference to the manners and dress of the period, which he represented with great fidelity and spirit.

JEAN LOUIS DE MARNE.

Painter and Engraver.
Born at Brussels, in 1744; died at Batignolles, in 1829.
PUPIL OF GABRIEL BRIARE.

Flemish School.

42. *The Gust of Wind.*

H. 15 in.; W. 18¼ in,

This artist, whose talent is distinguished by extreme refinement, has enjoyed an immense reputation in France and Russia, where his most important works are to be found, and which are characterized by great knowledge of composition, and a fine observation, which cause the dryness of his coloring to be overlooked.

The San Donato collection which belonged to Prince Anatole Demidoff, and was sold in 1870 at Paris, contained no less than six pictures of De Marne.

The most important were:

Cattle Going to Pasture—sold for - - f. 17,325
Cattle Returning— " " - - f. 21,000

The picture before us belonged to the celebrated Pommersfelden collection. the property of Count de Schönborn.

DIERICK BOUTS.

Born at Haarlem in 1391; died at Louvain, in 1475.

PUPIL OF VAN EYCK.

Dutch School.

43. *Head of Christ.*

H. 13⅛ in.; W. 9¼ in.

We can say nothing more emphatic on the subject of this little picture so full of devout feeling, than to state that it always passed for a work of Memling until it was ascertained to belong to Dierick Bouts whose works are extremely rare.

MARTIN VAN HEEMSKERCK.

Born, at Heemskerck, in 1498; died at Haarlem, in 1574.

Dutch School.

44. *Christ and the Pharisee.*

H. 44⅞ in.; W. 59⅞ in.

A remarkable composition of great power of color. The works of this master are rare.

IZAAK VAN OSTADE.

Born at Haarlem in 1621; died at Haarlem, in 1657.

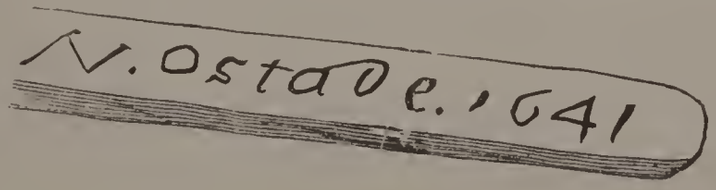
PUPIL AND YOUNGER BROTHER OF ADRIAN VAN OSTADE.

Dutch School.

45. *The Old Fiddler.*

H. 27 in.; W. 33½ in.

A capital work of this master, of which the importance, the richness of the composition, and the admirable execution cannot be too highly estimated. This picture which belonged to the Dansaert-Engels collection, is a worthy rival of the "*Grande Village*," of Izaak Van Ostade, which was bought at the first San Donato sale, April 18th, 1868, by the Marquis of Hertford, for more than 100,000 francs. SIGNED,



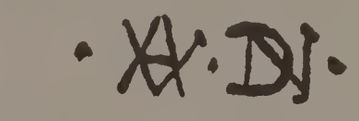
AART VAN DER NEER.

Born at Amsterdam, in 1619; died at Amsterdam, in 1683.
Dutch School.

46. *Sunset.*

H. 31½ in.; W. 43 in.

This magnificent composition of the celebrated painter of moonlights, is of a class of subjects not less rare and precious among his works than his "*Winters*," one of which was purchased for 25,000 francs by M. Heine, at the sale of the Van Brienen de Grootelind's Collection. SIGNED,



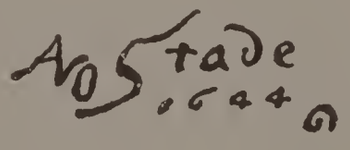
ADRIAAN VAN OSTADE.

Painter and engraver.
Born at Haarlem in 1610; died at Haarlem, in 1685.
PUPIL OF FRANZ HALS.
Dutch School.

47. *A Smoker.*

H. 11½ in.; W. 10 in.

A real pearl of chiaro oscuro; it belonged formerly to the Galleries of Van Saceghem and Patureau, described in the supplement to Smith's catalogue, No. 48, page 94. SIGNED,



JAN VAN KESSEL.

Born at Amsterdam, in 1648; died at Amsterdam, in 1698.
PUPIL OF SIMON DE VOS.
Dutch School.

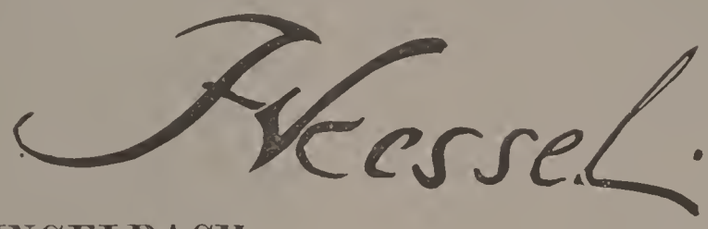
48. *Canal in Haarlem.*

H. 41½ in.; W. 55⅓ in.

An extremely beautiful picture with a powerful effect of light. Siret says, that some of Van Kessel's compositions approach Ruysdael, often Hobbema. This picture, in fact, bore the signature of Hobbema, but it belongs to Van Kessel,

whose signature appears under the fictitious one which has been painted over it.

In its vigor this fine picture resembles the Van der Meer of Delft in the Museum of the Hague. SIGNED



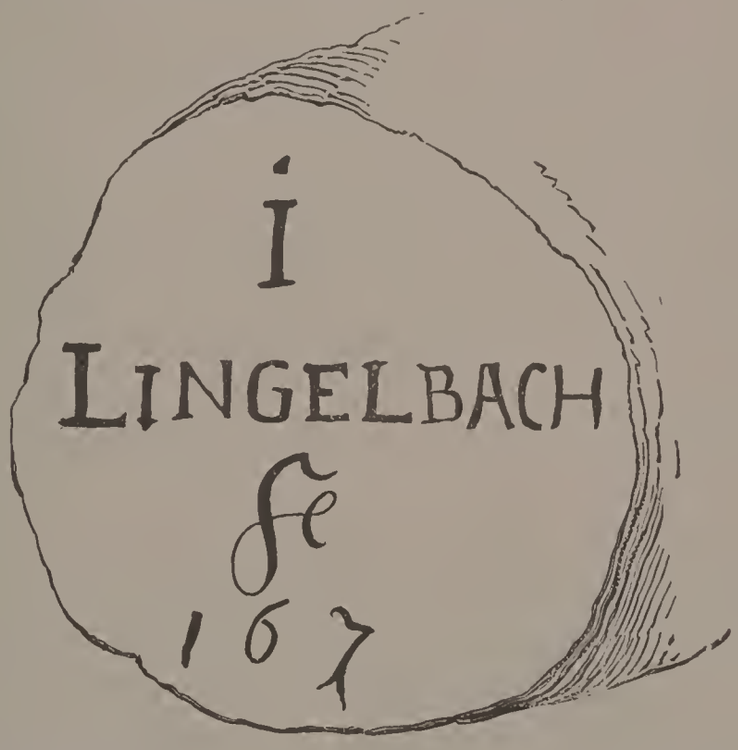
JOANNES LINGELBACH.

Painter and engraver.
Born at Frankfort, in 1625; died at Amsterdam, 1687.
Dutch School.

49. *Sobieski defeating the Turks before Vienna.*

H. 44½ in.; W. 63⅛ in.

A considerable composition, full of action, ably managed. It belonged to Prince Kaunitz. SIGNED,



GERARD TERBURG.

Born at Zwol, in 1608; died at Deventer, in 1681.
PUPIL OF HIS FATHER, an historical painter.
Dutch School.

50. *Portrait of the Artist.*

H. 31⅞ in.; W. 29¼ in.

This eminently distinguished work of one of the greatest artists of Holland, passes for his own portrait. Very few of his works are of life size.

JAN VICTORS.

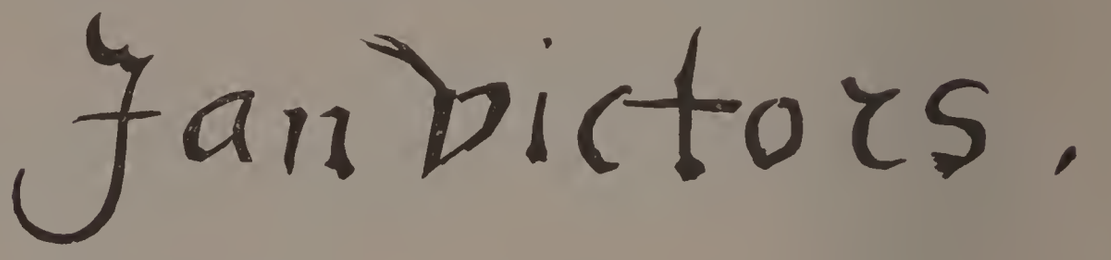
Lived in the seventeenth century.

Dutch School.

51. *Jacob and Laban.*

H. 58¼ in.; W. 65⅝ in.

A large picture, of beautiful coloring, and the rare power of expression which characterizes this artist, who was one of the best pupils of Rembrandt. SIGNED,



JAN and ANDRIES BOTH.

Two brothers; born at Utrecht, in 1610.

Jan died at Utrecht, in 1650. Andries died at Venice, in 1650.

JAN, PUPIL OF CLAUDE LORAINE. ANDRIES, PUPIL OF PIERRE VAN LEAR.

Dutch School.

52. *Italian Landscape.*

H. 50 in.; W. 62 in.

This picture belonged to the celebrated gallery which the Duc de Berry made at the Palais Elysée Bourbon, in Paris. After the revolution of 1830, this splendid collection was taken to England and publicly exhibited at the rooms of Messrs Christie, Manson & Christie, in 1834.

This picture is described as follows, in the Catalogue of the Collection, page 13, No. 8:

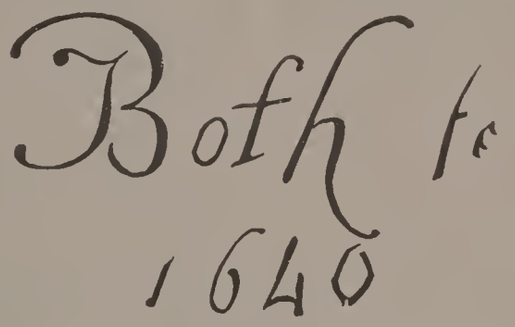
"A view in Italy, with a rocky road overshadowed by fine trees. To the right in the foreground are several rocks surmounted by an oak; to the left, a horseman is asking his way of a man who follows him, and is setting off at a gallop through a rivulet which crosses the road: a beautiful land-

scape in the distance. To the left a mounted peasant and several other figures animate the scene."

"This is a capital production of the united talents of the brothers; on canvas, 50 inches high by 62 inches wide."

The guardians of the young Duke de Bordeaux had the collection brought back to France and sold publicly in Paris, when the picture is again described in the catalogue of the sale made in Paris, April 1837, by Charles Paillet, page 54, No. 43.

It is also mentioned in the "Guide Théorique et Pratique de l'Amateur des Tableaux," by Theodore Le Jeune, Paris, 1864, page 465. SIGNED,



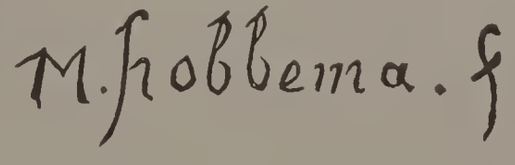
MEINDERT HOBBEMA.

Born at Amsterdam, in 1638; died at Amsterdam, 1709.
PUPIL OF SOLOMON RUYSDAEL.
Dutch School.

53. *A View in Holland.*

H. 19⅜ in.; W. 25⅝ in.

This picture of a master whose finest works, as rare as they are precious, sell at extremely high prices, is a specimen of his first manner. It belonged to a rich dealer, M. Emerson, of London, and was carried to France, in 1841, by M. Maison, who sold it at a high price to M. Cousin, member of the Chamber of Deputies. SIGNED.

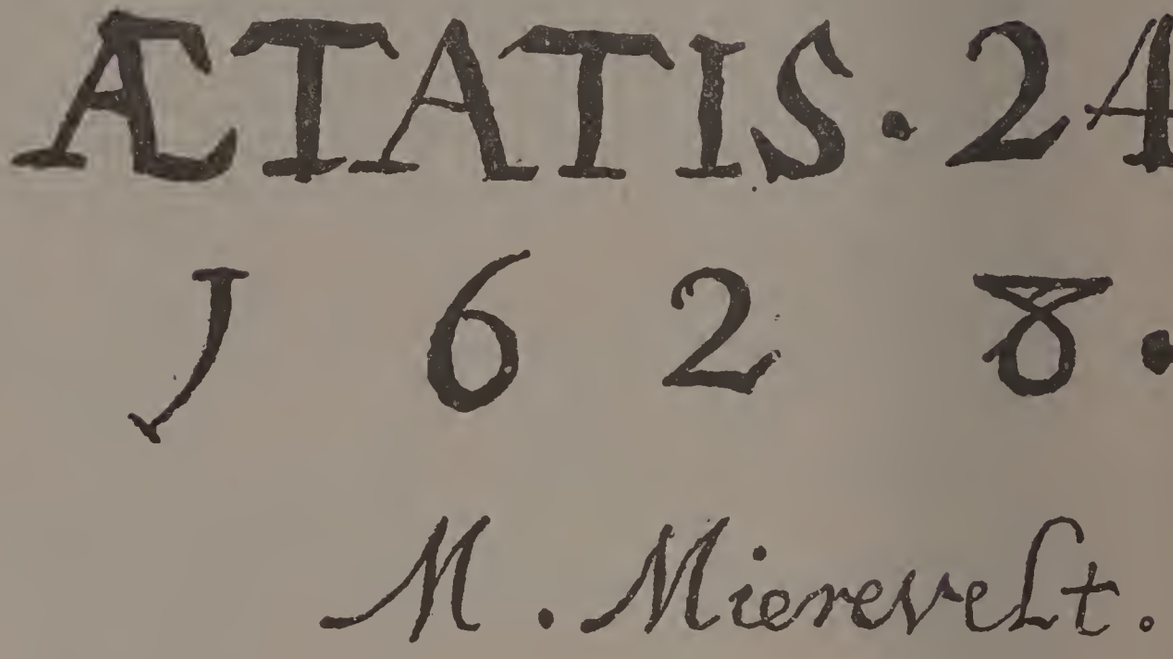


MICHIEL MIEREVELT.

Painter and Engraver.
Born at Delft, in 1567; died at Delft, in 1641.
PUPIL OF HIERONYMUS WIERIX AND OF BLOCKLAND.
Dutch School.

54. *Portrait of a Dutch Lady.*
H. 53¼ in.; W. 39⅝ in.

In the best manner of the master. SIGNED,



CASPER NETSCHER.

Born at Heidelberg, in 1639; died at the Hague, in 1684.
PUPIL OF KOSTER AND TERBURG.
Dutch School.

55. *Portrait of a Dutch Lady.*
H. 12⅝ in.; W. 10⅝ in.

An exquisite work, a bijou of delicacy and taste. From the collections of M. Cottrau and the Marquis de Rodes.

CORNELIS DEKKER,
And ADRIAAN VAN OSTADE.

Dekker, Painter and Engraver.
Born at Haarlem, in 1678, died at Haarlem.
For record of Adriaan Van Ostade, see No. 47.
Dutch School.

56. *A Dutch Landscape.*
H. 38⅛ in.; W. 33½ in.

One of the finest works of Dekker, its great merit enhanced by the charming figures of A. Van Ostade. It belonged to the

collections of Montaleau, (Paris, 1802, No. 32 of Catalogue,) of Langeac, and of Count Robert de Cornelissen de Cortenacken, where this important work was regarded, with justice, as being the best work of the master.

JOHAN VAN HUGTENBURGH.

Painter and Engraver.
Born at Haarlem, in 1646; died at Amsterdam, 1733.
PUPIL OF JAN WYK, AND OF HIS BROTHER, JACOB HUGHTENBURG.
Dutch School.

57. *A Siege.*

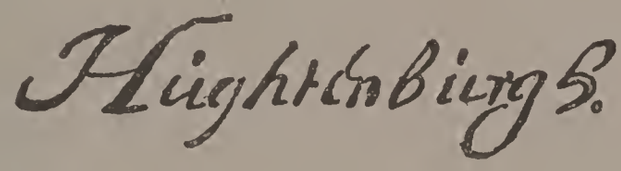
H. 23⅝ in.; W. 33½ in.

SIGNED,

58. *Repose after the Hunt.*

H. 21¼ in.; W. 27 in.

SIGNED,



59. *The Foragers.*

H. 11½ in.; W. 16 in.

SIGNED,

Three good pictures of the excellent painter of the celebrated Prince Eugene. The last belonged to the collections of Count Robert de Cornelissen and Marquis de Rodes.

RACHEL RUYSCH.

Born at Amsterdam in 1664; died at Amsterdam in 1750.
PUPIL OF W. VAN AELST.
Dutch School

60. *Plants, Flowers and Fruit.*

H. 11⅜ in.; W. 8¾ in.

A bijou in the best manner of this celebrated artist. From the collections of Count Van der Burch and the Marquis de Rodes

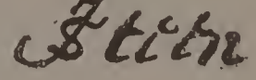
JAN STEEN.

Born at Leiden, in 1626; died at Leiden, in 1679.
PUPIL OF KNUFFER, OF ADRIAAN VAN OSTADE, AND OF VAN GOYEN.
Dutch School.

61. *A Dutch Kermesse.*

H 24⅞ in.; W. 30⅜ in.

This picture is in the first manner of the artist. SIGNED,



NICOLAAS MAAS.

Born at Dort, in 1632; died, at Amsterdam, in 1693.
PUPIL OF REMBRANDT.
Dutch School.

62. *Portrait of the Duchess of Mazarin.*

H. 48½ in.; W. 35 in.

From the collection of the Duchess of Mazarin.

A good specimen of the master. Silvery tones of great refinement.

ABRAHAM STORK.

Born at Amsterdam in the seventeenth century.
Dutch School.

63. *A Seaport.*

H. 20⅝ in.; W. 26¾ in.

A good picture by this master.

FREDERIX MOUCHERON,
And JOANNES LINGELBACH.

Moucheron, born at Emden, 1633; died at Amsterdam, in 1686.
For record of Joannes Lingelbach, see No. 49.
Moucheron, PUPIL OF ASSELYN.
Dutch School.

64. *Italian Landscape.*

H. 38¾ in.; W. 39½ in.

A very good example of the master, its value enhanced by the spirited figures of Lingelbach.

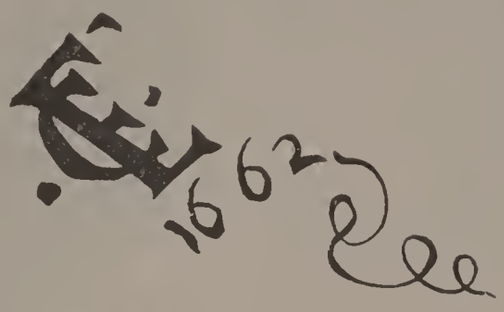
CÆSAR VAN EVERDINGEN.

Born in Alkmaar 1606; died at Alkmaar, in 1679.
Dutch School.

65. *Vanitas.*

H. 37 in.; W. 44⅛ in.

A good specimen of this master. SIGNED,



JAN BAPTISTA WEENIX.

Born at Amsterdam, in 1620; died at Huys Ternneyen, in 1660.
PUPIL OF ABRAHAM BLŒMERT AND OF NICHOLAS MOGAERT.
Dutch School.

66. *An Italian Seaport.*

H. 15⅝ in.; W. 21⅞ in.

A pleasing picture, which has been lithographed.

PIETER VAN SLINGELAND.

Born at Leiden, in 1640; died at Leiden, in 1691.
A PUPIL OF GERARD DOW.
Dutch School.

67. *Portrait of a Dutch Burgomaster.*

H. 14 in.; W. 11½ in.

An excellent specimen of this master. From the collection of Daniel Hooft. SIGNED,

GILLES DE HONDEKOETER.

Born at Antwerp, in the seventeenth century; died at Utrecht.
Flemish School.

68. *Hawk attacking Pigeons.*

H. 50 in.; W. 43 in.

A good decorative picture.

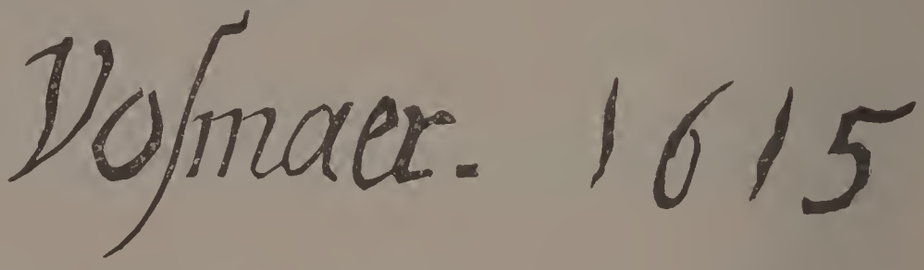
JACOB VOSMAER.

Born at Delft, in 1584; died at Delft, in 1641.
Dutch School.

69. *A Vase with Flowers.*

H. 33½ in.; W. 24⅝ in.

Interesting, as being the only known picture of this artist, which is signed and dated. From the collection of Jan Peter Bischop. The last descendant of Jacques Vosmaer, M. C. Vosmaer, one of the most distinguished art critics and historians of Holland, states that he had never met with a specimen, signed, of this artist's work. SIGNED,



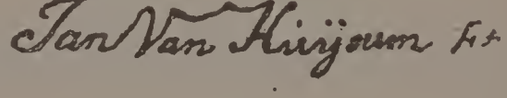
JAN VAN HUYSUM.

Born at Amsterdam, in 1682; died at Amsterdam, in 1749.
Dutch School.

70. *Coming from the Hunt.*

H. 12¾ in.; W. 15¾.

A charming landscape by this artist, who is so highly distinguished as a flower painter. From the Rothan collection. SIGNED,



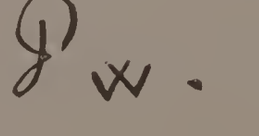
PIETER WOUVERMAN.

Born at Haarlem, in 1623; died at Haarlem, in 1683.
PUPIL OF HIS BROTHER, PHILLIP WOUVERMAN, AND ROELAND ROGHMAN.
Dutch School.

71. *The Halt.*

H. 13¼ in.; W. 17⅜ in.

An excellent specimen of this Artist, with the white horse, which amateurs look for in his pictures. SIGNED,



JAN WOUVERMAN.

Born at Haarlem, in 1629; died at Haarlem, in 1666.
Dutch School.

72. *The Halt.*

H. 23⅝ in.; W. 30½ in.

This brother of Philip and Peter Wouverman died young, and his works are rarely met with.

CORNELIS VAN POELENBURG.

Born at Utrecht, in 1580; died at Utrecht, in 1667.
PUPIL OF ABRAHAM BLOEMEN.
Dutch School.

73. *Fauns and Nymphs Bathing.*

H. 8¾ in.; W. 11¼ in.

A charming little work. Rubens, who placed a high value on Poelenburg, had several of his works in his private collection, and went to Utrecht to pay him a visit. Vandyke painted his portrait, which was engraved by Jode.

RENIER DE VRIES.

Died at Haarlem, in the seventeenth century.
SUPPOSED PUPIL OF RUYSDAEL.
Dutch School.

74. *The Pigeon House.*

H. 14⅝ in.; W. 12 in.

SIGNED,

D. VRIES. f

RENIER DE VRIES
And BAREND GRAAT.

Graat, born at Amsterdam, in 1628; died at Amsterdam, in 1709.
Dutch School.

75. *The Hunt.*

H. 18⅓ in.; W. 25¼ in.

SIGNED,

D.VRIES.f

THE SAME.

76. *Coursing.*

H. 18½ in.; W. 25¼ in.

These three excellent pictures of De Vries, which show the effect of Ruysdael's teaching, are very superior to the specimen in the Museum of Brussels; and their inspection demonstrates, to any one endowed with feeling for the art, how much the great modern French landscape painters owe to the old Dutch school of landscape.

The Dove Cote belonged to the first collection of the Baron de La Villestreux, the late chargé d'affaires of France, in Italy.

The figures in the other two pictures which formed part of the Baillie-Boschaert collection, are by Barend Graat. One of these two is signed.

WILLEM ROMEYN.

Died at Utrecht, in the seventeenth century.
PUPIL OF MELCHIOR HONDEKOETER.
Dutch School.

77. *Sheep in Repose.*

H. 14¼ in.; W. 16¾ in.

An excellent chiaro oscuro, well ordered composition, and charming tone, distinguish the works of this master, which are often passed for those by Karel du Jardin. SIGNED,

WROMEYN

PIETER VAN ASCH.

Died at Delft, in the seventeenth century.
Dutch School.

78. *Landscape with Water Fall.*

H. 15⅝ in.; W. 14 in.

This little picture, by a master who is far from being appreciated at his true value, has so much merit that it was for a long time attributed to Hackaert.

QUIRYN VAN BREKELENKAMP.

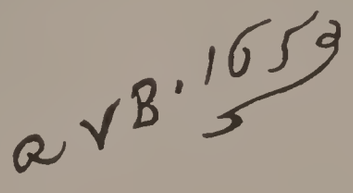
Lived in the seventeenth century.

Dutch School.

79. *The Spinner.*

H. 19 in.; W. 25⅜ in.

This delicious picture, full of color, has all the cachet of Dutch life. The pictures of this excellent artist grow daily more rare as their remarkable qualities are more and more appreciated. SIGNED,



BARENT GAEL.

Died at Haarlem, in the seventeenth century.

A PUPIL OF PHILIP WOUVERMAN.

Dutch School.

80. *A Poultry Market.*

H. 11¼ in,; W. 9¾ in.

81. *A Hog Market.*

H. 11¼ in.; W. 9¾ in.

Charming pictures of the most picturesque effect and artistic handling. From the collection of the Baron de La Villestreux. SIGNED,

HERMAN SWANEVELT.

Born at Werden, in 1620; died at Rome, in 1655.

Dutch School.

82. *Italian Landscape.*

H. 4⅝ in.; W. 6¾ in.

A charming little picture, worthy of Claude Lorrain, who was Swanevelt's master. From the collection of the Marquis Maison.

Sir PETER LELY.

Born at Soest, in 1618; died at London, in 1680.
Dutch School.

83. *Portrait of a Lady.*

H. 25¼ in.; W. 20½ in.

A fine specimen of his English manner. Several of his portraits of this period have been ascribed to Van Dyck, who is said to have been his last instructor, and whose elegance and distinction he imitated.

PIETER NASON.

Died at Amsterdam, in the seventeenth century.
Dutch School.

84. *Portrait of a Prince of Orange Nassau.*

H. 30⅛ in.; W. 24 in.

A good specimen of this painter, whom Siret justly calls an artist of great merit.

PHILIP DE KONINCK.

Born at Amsterdam, in 1619; died at Amsterdam, in 1689.
Dutch School.

85. *Dutch Landscape.*

H. 25⅜ in.; W. 31½ in.

A remarkable production of one of the eminent masters of Holland. Many of his pictures, which have often been taken for Rembrandt's, whose pupil he was, have assumed a red tint, on account of the Italian earths employed in the preparation of the canvas.

ALEXANDER BEERSTRAATEN.

Lived in the seventeenth century.
There is no biographical information of this artist.
Dutch School.

86. *De Schreyerstoren at Amsterdam.*

H. 28½ in.; W. 46½ in.

An interesting picture, but which has suffered injury.

JACOB WALEN.

Lived in the fifteenth century.

German School.

87. } *Hagiological Subjects.*
88. }

H. 54¼ in.; W. 30½ in.

Evidently wings from an altar picture, which may be ascribed to Jacob Walen, respecting whom we only know that he was master of the celebrated Michel Wohlegemuth. We are acquainted with no other examples of Walen.

LUC SUNDER CRANACH, the Elder.

Painter and Engraver.

Born in Cranach, in 1472; died at Weimar, in 1553.

HE IS SUPPOSED TO HAVE BEEN A PUPIL OF HIS FATHER.

German School.

89. *Portrait of John Frederick, the Magnanimous, Elector of Saxony.*

H. 8½ in.; W. 6 in.

Of great historical interest.

FRANCOIS DE PAULA FERG.

Born at Vienna, in 1689; died at London, in 1740.

German School.

90. *Village Fair.*

H. 14¾ in.; W. 21¼ in.

A delicious picture, in the most spirited style of this master, whose works are both rare and highly esteemed. SIGNED,

CHRISTIAN WILHELM ERNST DIETRICH.

Painter and Engraver.

Born at Weimar, 1712; died at Dresden, in 1774.

PUPIL OF HIS FATHER AND OF ALEXANDER THIECLE.

German School.

91. *Infidelity found out.*

H. 29 in.; W. 29 in.

An admirable picture, on every account. One of the most exceptional works of the artist, rivaling Watteau. From the

Chaplin, Pierard, and Tardieu collections. The pendant of this picture is in the gallery of M. Constant Say, at Paris.

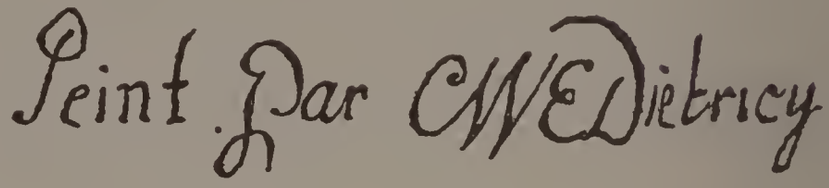
THE SAME.

92. *Adoration of Shepherds.*

H. 21⅝ in.; W. 28¾ in.

A good specimen of the same master; good effect of chiaro oscuro.

From the collection of Mr. Rothan, the late Ambassador of France, in Italy. SIGNED,



ANTOINE LE NAIN.

Born at Laon, 1588; died at Paris, 1648.
French School.

93. *Mendicants.*

H. 20½ in.; W. 23¾ in.

The Le Nains were three brothers who had the rare merit of truth to nature and to the manners of their time, at a period when French art had become almost wholly conventional. These works were for a long time appreciated only by a few amateurs like M. La Caze, who possessed the beautiful picture now in the Louvre; but the famous Pourtalès-Gorgier sale made his value felt, by the sale of a Le Nain for 18,300 francs.

This master always selected beggars and gipsies for his subjects.

FRANCESCO ALBANI.

Born at Bologna, in 1578; died at Bologna, in 1600.
Italian School.

94. *Italian Landscape. Children's Games.—Seesaw.*
H. 25 in.; W. 53 in.

95. *Children's Games—The Maze, Kite, &c.*
H. 25 in.; W. 53 in.

96. " " *Leap Frog.*
H. 20 in.; W. 36½ in.

97. " " *Home Made Artillery.*
H. 21 in.; W. 37 in.

Four charming compositions, evidently executed for the decoration of some palace. Two of them have been injured.

PARIS BORDONE.

Born at Treviso, in 1500; died at Venice, in 1571.
Italian School.

98. *Portrait of a young Count, of the family Sforze, of Milan.*
H. 39¾ in.; W. 29⅝ in.

Powerful coloring. In the first manner of the painter.
From the Craecken collection.

DOMENICO PIOLA, the Younger.

Born at Genoa, in 1748; died at Genoa, in 1774.
Italian School.

99. *Bacchanalia.*
H. 28¼ in.; W. 39 in.

The works of this artist are rare and little known, as he died at the age of twenty-six, the last of a race which gave six painters to the Genoese school. Lanzi says of him:

"Domenico died just as he was beginning to rival the glory of his predecessors, and with him disappeared a family which, during nearly two centuries, had cultivated the art with honor."

JACOPO MARIESCHI.

Born at Venice, in 1711; died at Venice, in 1794.

Italian School.

100. *View of the Place San Marco, of Venice.*

H. 22½ in.; W. 36⅝ in.

A happy specimen of this scholar of Diziani, treated with breadth and fine color.

ANTON DE LORME,
And GERARD TERBURG.

DeLorme, born at Rotterdam, in the seventeenth century.
For record of Terburg see No. 50.

Dutch School.

101. *Interior of a Protestant Church.*

H. 26 in.; W. 32 in.

His works are extremely rare. He had remarkable ability and was frequently aided by the celebrated G. Terburg, whose figures add considerable value to the works of De Lorme, as is the case in the present picture, which is of great beauty, and one of the most remarkable works of the two friends.

MATTHYS NAIVEU.

Born at Leyden, in 1647; died at Amsterdam, in 1721.
PUPIL OF GERARD DOW AND ABRAHAM TORENVLIET.

Dutch School.

102. *The Invalid.*

H. 25 in.; W. 31 in.

This picture is one of the best of this master. Signed by the Master.

JEAN BAPTISTE JOSEPH PATER.

Born at Valencienes, in 1696; died at Paris, in 1736.
PUPIL OF WATTEAU.

French School.

103. *The Comical March.*

H. 29 in; W. 24 in.

This picture, an early work of Pater, has been engraved. Pater's works have always been eagerly sought by amateurs.

In 1857, at the sale of the Patureau collection, two pictures of Pater were sold for 30,500 francs, and at the Demidoff sales, 17,800 and 52,000 francs were paid.

JEAN BAPTISTE OUDRY.

Painter and Engraver.
Born at Paris, in 1686; and died at Beauvais, 1755.
PUPIL OF LARGILLIERE.
French School.

104. *Dog guarding Dead Game.*

H. 25½ in.; W. 32 in.

A painter and engraver of great talent.

The Louvre possesses a large number of his works. Signed by the Master.

THE SAME.

105. *Ducks.*

H. 25½ in.; W. 32 in.

This picture and the preceding are among the best works of the master, and are from one of the most celebrated collections, that of M. de la Live de Jully, which was sold in 1770.

JACQUES CHARLES OUDRY.

Born at Paris, in 1720; died at Lausanne, in 1778.
PUPIL OF HIS FATHER, JAN BAPTISTE OUDRY.
French School.

106. *Combat of Dogs and Cats.*

H. 38 in.; W. 33½ in.

Named first painter of Prince Charles of Lorraine. This picture passes for his best work. From the collection of Prince Charles of Lorraine. SIGNED,

J. C. oudry
fils 1752

JOHANNES FYT.

Painter and Engraver.
Born at Antwerp, in 1609; died at Antwerp, in 1661.
PUPIL OF JAN VAN BERCH.

Flemish School.

107. *Game.*

H. 23½ in.; W. 30 in.

Fyt was not only an eminent painter but an etcher of the first class.

This beautiful picture, and the following (No. 108), belonged to the collection of W. Burger (Theophile Thoré), the celebrated French art critic.

THE SAME.

108. *Hare and dead Birds.*

H. 23½ in.; W. 30 in.

DIRK HALS.

Born at Haarlem, in the sixteenth century; died at Haarlem, in 1656.
PUPIL OF ABRAHAM BLOEMAERT.

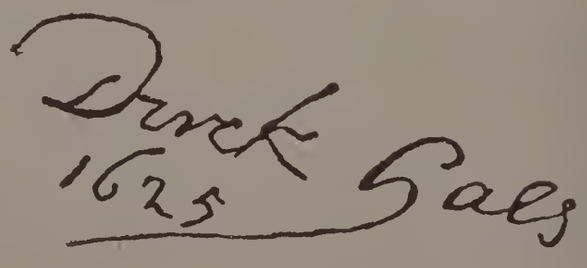
Dutch School.

109. *The Banquet.*

H. 16½ in.; W. 25¾ in.

Brother of the celebrated Franz Hals. Dirk Hals was one of the most distinguished genre painters of his times.

This charming picture is from the collection of W. Burger.
SIGNED,



SOLOMON RUYSDAEL.

Born at Haarlem, in 1605 died at Haarlem, in 1670.
PUPIL OF JAN VAN GOYEN.

Dutch School.

110. *A Dutch Kermesse.*

H. 29½ in.; W. 42 in.

From the private collection of King Maximillian I, of Bavaria. Brother of Jacob Ruysdael, and himself a distinguished landscape painter. SIGNED,

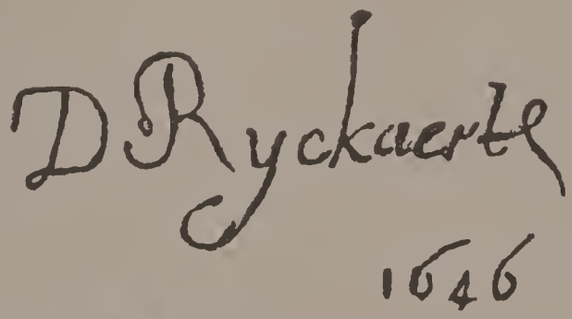
DAVID RYCKAERT.

See No. 15.

111. *Interior of a Flemish Tavern.*

H. 22 in.; W. 31 in.

A very fine specimen. From the collection of W. Burger. SIGNED,



MARGARETA HAVERMANN.

Born at Amsterdam, in the eighteenth century.

Dutch School.

112. *A Vase of Flowers.*

H. 31 in.; W. 24 in.

A brilliant pupil of Jan Van Huysum. This beautiful picture is from the collection of M. Louis Fould. SIGNED,

FRANCESCO GOYA Y LUCIENTES.

Born at Fuendetodes, in 1746; died at Bordeaux, in 1828.

Spanish School.

113. *Jewess of Tangier.*

H. 21 in.; W. 13½ in.

This picture is in the first manner of the celebrated painter of Charles IV, and has been somewhat restored. In harmony and power it is a superb specimen of the painter.

AART DE GELDER.

Born at Dordrecht, in 1645; died at Dordrecht, in 1727.
PUPIL OF SAMUEL VAN HOOGSTRATEN AND REMBRANDT VAN RYN.
Dutch School.

114. *Portrait of a Dutch Admiral.*

H. 40 in.; W. 35 in.

From the collection of Mr. W. Burger.

One of the best disciples of the school of Rembrandt.

The works of De Gelder have sometimes been sold as Rembrandt's, by unscrupulous dealers, as was the case with the present picture, which was formerly sold as a Rembrandt, for 28,500 francs.

JOHANNES FYT.

See No. 107.

115. *Partridges.*

H. 17½ in.; W. 14 in.

An admirable specimen of this master. Signed by the master.

JAN VAN GOYEN.

Painter and Engraver.
Born at Leiden, in 1596; died at The Hague, in 1666.
PUPIL OF JAN NICOLAI, OF VAN MANN, OF HENRI KLOK, AND OF WILLEM GERRITZ.
Dutch School.

116. *Panoramic View of the Environs of Haarlem.*

H. 12¼ in.; W. 19½ in.

Van Goyen's works are found in all the museums, and are eagerly sought by all true amateurs.

He devoted himself to the representation of the scenery of his native country, which he painted with the utmost delicacy, and in a poetic spirit before unknown. He had a great influence on Ruysdael and Hobbema, and the best modern painters of French landscape. The "*Environs of Haarlem*" is one of the best works of this painter. It belonged to the Burger collection. From the Mecklenburg collection. SIGNED,

VG 1646

JOHANNES LINGELBACH.

See No. 49.

117. *Dance of Peasants.*

H. 26½ in.; W. 29½ in.

His pictures are much sought, and are to be found in all the museums.

The present picture is one of those in which he has shown the most ability.

From the Broadlands collection of Lord Palmerston. Signed by the master.

JACOB JORDAENS.

See No 7.

118. *Visit of St. John to the infant Jesus.*

H. 67 in.; W. 59½ in.

From the Abbey of Averbode.

The author of this admirable picture, was one of the most celebrated painters of his time, and the greatest painter of the Flemish School after Rubens, always preserving his originality and complete independence. In power of coloring he had no superior, of which the present picture is a remarkable example, placing it among the finest works of the master.

Engraved for the Museum by Mr. Jules Jacquemart.

MARTEN JACOBSZ VAN VEEN,
Called MARTEN VAN HEEMSKERCK.

See No. 44.

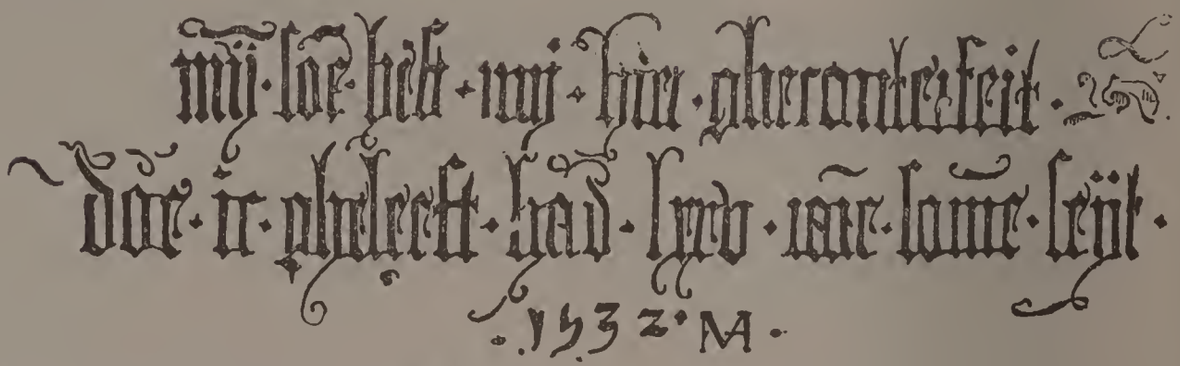
119. *Portrait of his father, Jacob Willemsz Van Veen.*

H. 19¾ in.; W. 13½ in.

From the collection of Count Festitics.

Martin Van Veen, son of a laborer, was born in 1498, in the village of Heemskerk, of which he took the name. He has a great reputation in the various branches of Art, to which he devoted himself, and is one of the most justly celebrated artists of the Dutch School. This portrait of his father is a work of astonishing vigor. It is signed and dated,

with an inscription, in old Dutch, on the back, indicating the subject and artist; and is, on all grounds, a most valuable work. Engraved for the Museum by Mr. Jules Jacquemart. SIGNED,



JEAN BAPTISTE GREUZE.

Born at Tournus, in 1725; died at Paris, in 1805.
PUPIL OF GRONDOM, painter from Lyons.
French School.

120. *Study for a Head in "The Father's Curse."*
H. 19 in.; W. 16½ in.

One of the most celebrated of the French School of the 18th century. All his pictures are eagerly sought for, and the most extravagant prices have been paid for them, the most remarkable being at the San Donato sale, in 1870. (Nineteen pictures sold for 725,000 francs.)

This superb "*Head of a Young Girl*" is the study made by the master for one of the figures of the "*Maledíction Paternelle*," in the Louvre, that of the young girl who implores the angry father on behalf of her brother. Like all the studies of Greuze, this head is painted with much more spirit than the finished picture. Engraved for the Museum by Mr. Jules Jacquemart

LUCAS SUNDER,
Called LUCAS CRANACH, the Younger.

Born at Wittemberg, in 1515; died at Wittemberg, in 1586.
German School.

121. *Portrait of a German Lady.*
H. 14 in.; W. 10 in.

From the collection of Count Festitics. This picture was erroneously attributed to Christopher Amberger.

Engraved for the Museum by Mr. Jules Jacquemart

ADRIAAN VANDER WERFF.

Painter and Architect.

Born at Kralinger Ambacht, in 1659; died at Rotterdam, in 1772.

PUPIL OF CORNELIS PICOLETT AND OF EGLON VAN DER NEER.

Dutch School.

122. *Leda.*

H. 18½ in.; W. 13¾ in.

His pictures enjoyed an immense reputation during his life, and enormous sums were paid for them, but this reputation has not been sustained, his surfaces resembling too much ivory or porcelain. The "*Leda*" comes from the celebrated Delessert gallery.

GIOVANNI BATTISTA SALVI, Called SASSOFERRATO.

Born at Sassoferrato, in 1605; died at Rome, in 1685.

PUPIL OF HIS FATHER, TARQUINIO SALVI, AND OF JACOPO VIGNALI.

Italian School.

123. *The Holy Virgin.*

H. 17 in.; W. 12½ in.

This picture is from the famous Barca collection, and is one of the most perfect of the master.

LEONARD DE FRANCE.

See No. 40.

124. *The Forge.*

H. 13 in.; W. 16½ in.

First Professor of the Academy at Liege. Remarkable for his aerial perspective and chiaro oscuro. SIGNED,

L. Defrance.
Liege

JOHN DAVID DE HEEM.

Born at Utrecht, in 1600; died at Antwerp, in 1674.
PUPIL OF HIS FATHER, DAVID DE HEEM.
Dutch School.

125. *Still Life.*

H. 10 in.; W. 7½ in.

The pictures of De Heem have been increasing in value. This picture is a charming specimen. Signed by the Master.

Sir JOSHUA REYNOLDS.

Born at Plympton, in 1723; died in London, in 1792.
PUPIL OF HUDSON.
English School.

126. *Portrait of Sir Edward Hughes.*

H. 30 in.; W. 25 in.

JAN STEEN.

See No. 61.

127. *The old Rat comes to the Trap at last.*

H. 32 in.; W. 26½ in.

This celebrated painter was a pupil of Nicholas Knuffer, A. Van Ostade, and J. Van Goyen. No Dutch painter has surpassed him in the art of making his figures live, and the expression of the passions, with the greatest vigor or the most extreme delicacy. The present picture formed part of the collection of W. Burger, who, with good reason, prized it very highly.

JAN VAN GOYEN.

See No. 116.

128. *The Moerdyck.*

H. 14 in; W. 15 in.

This picture, justly regarded as the chef d'œuvre of the easel pictures of this master, comes from the celebrated collection of the Baron of Mechlenburg. This picture has been engraved for the museum by Mr. Jules Jacquemart. SIGNED,

VG 1654

WILLEM VAN MIERIS.

Painter and Sculptor.
Born at Leiden, in 1662; died at Leiden, in 1747.
SON AND PUPIL OF FRANZ VAN MIERIS, THE ELDER.
Dutch School.

129. *A Tippler.*

H. 12 in.; W. 9 in.

This picture is from the Delessert collection, and is an excellent specimen of the master.

PETER NEEFS, the Younger.

See No. 23.

130. *Interior of a Church.*

H. 11 in.; W. 8½ in.

Signed by the master.

JAN BRUEGHEL, The Younger.

Born at Antwerp, in 1601.
Flemish School.

131. *A Flemish Village.*

H. 9½ in.; W. 12¾ in.

The present picture is a specimen of rare delicacy.

JACOB JORDAENS.

See No. 7.

132. *Sketch from Sacred History.*

H. 9½ in.; W. 12 in.

A superb design for a picture.
From the collection of W. Burger.

ANTON FRANZ VANDER MEULEN.

See No. 36.

133. *Combat of Cavalry.*

H. 19⅛ in.; W. 25¼ in.

Born 1634. Pupil of Peter Snayers. Court painter of the Archduke Albert. Was brought to France, by Colbert, on the advice of Lebrun, and attached to Louis XIV. Twenty-three of his pictures are in the Louvre. SIGNED,

A.F.V MEVLEN-FEC.

GUISEPPE RECCO.

Born at Naples, in 1634; died at Naples, in 1695.

Italian School.

134. *A Thief.*

H. 29½ in.; W. 50½ in

Signed by the master.

GIOVANNI BATTISTA TIEPOLO.

Born at Venice, in 1697, and died at Madrid, in 1770.

Italian School.

135. *The Crowning with Thorns.*

H. 28¾ in.; W. 20½ in.

From the collection of the Duchess of Berri.

CORNELIS DE VOS.

Born in 1585; died in 1661.

Flemish School.

136. *Portrait of a Young Girl.*

H. 45¾ in; W. 36½ in.

One of the greatest historical and portrait painters of the Flemish School.

The present picture is from the De la Becque collection.

FRANZ SNYDERS.

See No. 9.

137. *Fruit.*

H. 20 in.; W. 36 in.

This picture is in the finest style of the master, and is a chef d'œuvre in color and truthfulness.

BARTHOLOMEUS VAN DER HELST.

Born at Haarlem, in 1613; died at Amsterdam, in 1670.

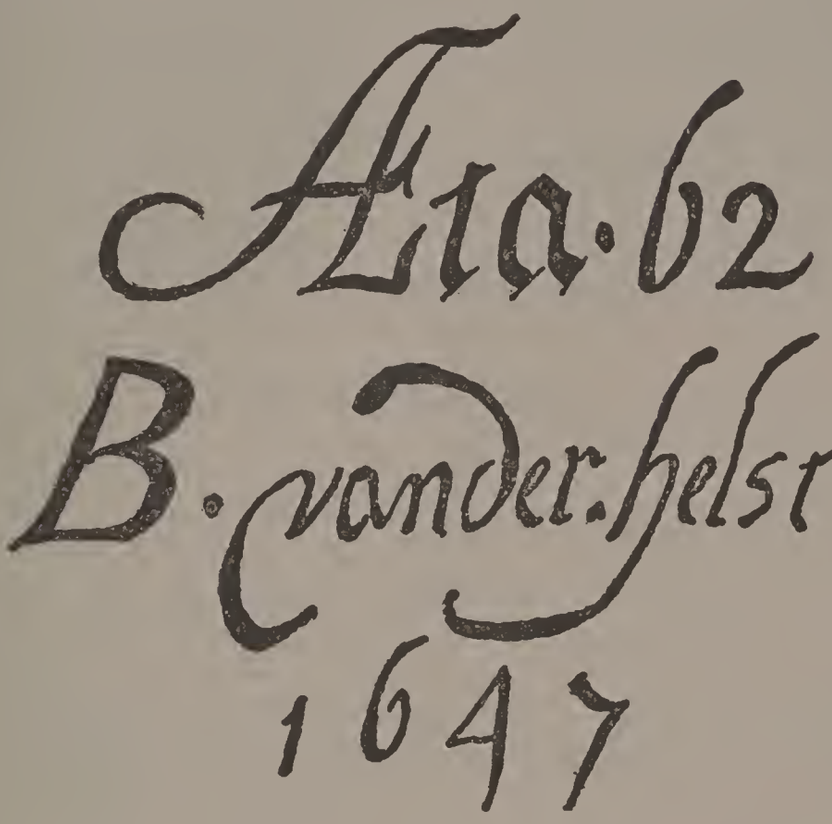
Dutch School.

138. *Portrait of a Dutch Burgomaster.*

H. 26 in.; W. 21½ in.

The works of this celebrated master are mostly contained in museums and private collections, and are rarely offered for

sale, especially such fine specimens as this magnificent portrait. It is impossible to carry further the interpretation of life. Engraved for the Museum by Mr. Jules Jacquemart. SIGNED,



NICHOLAS POUSSIN.

Born at Andelys, in 1594; died at Rome, in 1665.

PUPIL OF QUINTIN VARIN, OF FERDINAND ELLE, AND OF L'ALLEMAND.

French School.

139. *Mythological Subject.*

H. 38 in.; W. 28 in.

From the collection of the Earl of Shaftesbury.

This splendid mythological subject was painted by Poussin, after his first visit to Italy. It is painted in a grand style, admirably drawn, of powerful execution, and finely colored, as are most of his works of this period. The Louvre possesses thirty-nine pictures of N. Poussin.

GIOVANNI DOMENICO TIEPOLO.

Born at Venice, in 1726; died at Venice, in 1777
Italian School.

140. *The Sacrifice of Abraham.*

H. 31 in.; W. 34½ in.

From the collection of the Duchess of Berri.

DAVID VINCKEBOONS.

See No. 18.

141. *Flight into Egypt—The Repose.*

H. 4⅞ in; W. 3⅞ in.

CORNELIS DU SART.

Born in 1665; died in 1704.
Dutch School.

142. *Under the Trellis.*

B. 7½ in.; W. 6 in.

Pupil of Adrian Van Ostade, to whom this work has been attributed. A charming specimen of this excellent artist.

THEODOR BOYERMANS.

Born at Antwerp, in 1620; died at Antwerp, 1677.
Flemish School.

143. *Christ expiring on the Cross.*

H. 43 in.; W. 32¾ in.

The most celebrated Flemish pupil of Van Dyck.

FRANZ HALS.

Born at Antwerp, in 1584; died at Haarlem, in 1666.
PUPIL OF CARL VAN MANDER.
Dutch School.

144. *Hille Bobbe Von Haarlem.*

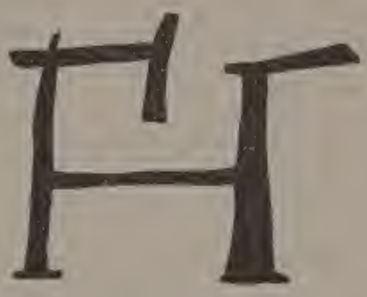
H. 30 in.; W. 24½ in.

From the collection of Lord Palmerston, at Broadlands.

One of the most distinguished portrait painters of the Flemish, or, indeed, of any school. This capital chef d'œuvre

of science, color, spirit, life, and boldness, would do honor to any museum.

Mr. Gauchez sold, 9th April, 1870, to the Royal Museum of Belgium, the portrait of Professor Johannes Hoornbeck, by Hals, for 20,000 francs. At the Pourtales sale, 1865, a portrait by F. Hals was sold for 53,550 francs. *Hille Bobbe, of Haarlem*, passed for a witch. She formed the subject of more than one picture by this master. This is a work of the greatest beauty, of unequaled boldness of execution, and has not suffered from the slightest retouch or restoration. Engraved for the Museum by Mr. Jules Jacquemart. SIGNED,



FRANCESCO GUARDI.

Born at Venice, in 1712; died in 1793.
PUPIL OF ANTONIO DA CANAL, CALLED CANALETTI.
Italian School.

145. *The Rialto.*

H. 21 in.; W. 33½ in.

From the collection of the Earl of Shaftesbury.

Rival of Canaletti. At the sale of the Duke de Morny there were several Guardis, which sold at from 20,000 to 30,000 francs each.

THE SAME.

146. *Santa Maria della Salute at Venice.*

H. 20 in.; W. 34 in.

This picture, and the preceding (Nos. 145 and 146), are admirable works, greatly superior to the seven pictures of Guardi in the Louvre. They are only equalled by the famous Guardis in the collection of the late Marquis of Hertford.

RACHEL RUYSCH.

See No. 60.

147. *Flowers.*

H. 36 in.; W. 29½ in

From the collection of Robiano.

She has always maintained a very high reputation.

JOHAN DE HEEM.

Lived in the seventeenth century.

PUPIL OF HIS UNCLE, DAVID DE HEEM.

Dutch School.

148. *Still Life.*

H. 38 in.; W. 51¾ in.

GIOVANNI BATTISTA TIEPOLO.

See No. 135.

149. *Triumph of Ferdinand III.*

H. 15½ in.; W. 21 in.

The subject of this picture may not be correctly given but there is no doubt it is a magnificent work, and recognized as the most beautiful easel picture of this master.

SOLOMON RUYSDAEL.

See No. 110.

150. *Marine.*

H. 13¾ in.; W. 17 in.

This exquisite picture is recognized as a chef d'œuvre of the master. It is from the collection of Maximilian I, of Bavaria. Signed by the master.

THE SAME.

151. *View of the Town of Alkmaar.*

H. 21 in.; W. 23 in.

This beautiful picture, with the "*Kermesse*" and the "*Marine*," all in this collection, give an opportunity to appreciate all the phases of the talent of this master. SIGNED,

SVR

WILLEM KALF.

Painter and Engraver.
Born at Amsterdam, in 1630; and died at Amsterdam, in 1693.
PUPIL OF HENRI POT.

Dutch School.

152. *Interior of a Dutch Cottage.*

H. 10½ in.; W. 12½ in.

Kalf passes for the best master of his time in his class of subjects. His works are very rare, and this is one of the best.

This picture is engraved for the Museum, by Mr. Jules Jacquemart. SIGNED,

KALF

GIOVANNI PAOLO PANNINI.

Born at Placentia, in 1695; died at Rome, in 1768.
PUPIL OF ANDREA LUCATELLI, AND OF BENEDITTO LUTI.

Italian School.

153. *Cardinal Polignac Visiting the interior of St. Peters.*

H. 29 in.; W. 39½ in.

From the collection of Cardinal Polignac.
One of the best works of Pannini.

CORNELIS HUYSMANS.

See No. 12.

154. *Wooded Landscape.*

H. 13½ in.; W. 17 in.

This excellent little picture of a great master belonged to the celebrated collection of the Marquis Maison.

GERARD VAN HERP.

Born at Antwerp, in 1604.

Flemish School.

155. *The Head of John the Baptist.*

H. 28½ in.; W. 43 in.

Pupil of Rubens, and one of his principal imitators.

AART VAN DER NEER.

See No. 46.

156. *The Farrier.*

H. 19 in.; W. 24 in.

From the collection of the Marquis Maison.

Very little is known of the life of this great artist, whose moonlight pieces and sunsets have never been surpassed. This is a fine specimen of his talent. SIGNED,

School of ROGER VAN DER WEYDEN.

In the fifteenth century.

Flemish School.

157. *Ecce Homo.*

H. 15 in.; W. 11½ in.

158. *Mater dolorosa.*

H. 15 in.; W. 11½ in.

Probably copies executed by two different painters of the school of Roger Vander Weyden.

CLAES PIETERSZ BERGHEM.
Called NICOLAS BERGHEM.

Painter and Engraver.
Born at Haarlem, in 1620; died at Amsterdam, in 1683.
PUPIL OF VAN GOYEN AND OF J. B. WEENIX.

Dutch School.

159. *Rest.*

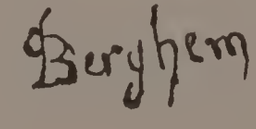
H. 13½ in.; W. 17 in.

From the collection of the Marquis de Rodes.

One of the best of the first manner of Berghem.

Engraved for the Museum by Mr. Jules Jacquemart.

SIGNED



MARIA VAN OOSTERWYCK.

Born at Nootdorp, in 1630; died at Uitdam, in 1693.

PUPIL OF JEAN DAVID DE HEEM.

Dutch School.

160. *Flowers.*

H. 30½ in.; W. 24 in.

This picture has been attributed to Rachel Ruysch, but is the work of this artist, one of the most illustrious women in Holland. It brilliantly represents the first style of Jean David de Heem, who was her master. This distinguished painter of flowers and fruits, was the daughter of a clergyman, who encouraged the disposition she discovered for the art, by placing her under the tuition of John David de Heem, the most celebrated flower painter of his time. By the lessons of so able an instructor, and her attentive study of nature, in a few years she produced some pictures which approached to the beauty and delicacy of the work of De Heem.

Her pictures of fruit, flowers and still life found their way into the choicest collections, and she received commissions from many of the princes of Europe. The Emperor Leopold engaged her to paint a picture for his collection, which was so much to his satisfaction, that he sent her portraits of the Empress and himself, set with diamonds, as a mark of his approbation. William III and Louis XIV were among the most munificent patrons of this celebrated lady.

JACQUES SEBASTIEN LE CLERC.

Born at Paris, in 1734; died at Paris, in 1785.

French School.

161. *The Flutist.*

H. 11⅞ in.; W. 8½ in.

He was the son of the historical painter Sebastien Le Clerc, and Professor of perspective at the Gobelins Manufactory.

ABRAHAM HONDIUS.

Born at Rotterdam, in 1638; died at London, 1691.

Dutch School.

162. *Wild Boar Hunting.*

H. 12¼ in.; W. 17¼ in.

He was a distinguished master of the Dutch School.

He appears to have been a universal master, and painted with equal readiness landscapes, animals of all kinds, particularly dogs, conversation pieces, and fowls, but his favorite subject was the chase. His manner seems peculiar to himself. It was bold and free, and, except Rubens and Snyders, few masters have painted animals in a greater style, or with more spirit. There is certainly a great deal of fire in his composition. In general his penciling was harsh, and he delighted in a fiery tint, yet some of his small pictures are very neatly finished.

FRANZ CHRISTOPH JANNECK.

Born at Graz, in 1703; died at Vienna, in 1761.

German School.

163. *The Departure of the Prodigal Son.*

H. 12 in; W. 17½ in.

164. *The Prodigal Son spending his Money in Riotous Living.*

H. 12 in.; W. 17½ in.

These pictures are in the best style of this German master, who composed very cleverly; his painting was of a very finished execution. Janneck painted two other pictures of the same size and subject as these, forming part of the series; they were sold in England a few years ago.

HENRI JOSEPH VAN BLARENBERGHE.

Born at Lille, in 1741; died at Lille, in 1826.

French School.

165. *Fete of the Tunny Fishers at Marseilles.*

H. 32 in.; W. 48 in.

He and his father, Louis Van Blarenberghe, whose pupil and assistant he was, obtained a great reputation as

painters *en gouache*. One of these pictures of Henri Joseph Blarenberghe, was appraised, in 1865, at the sum of 16,800 francs.

His oil paintings are exceedingly rare and precious. This one is altogether of unexceptionable quality and of great merit. In 1774 he was named drawing master of the children of the King of France. His father, who was appointed in 1772 painter to the Ministry of Marine, has 22 water colors in the Museum of Versailles.

JAN WEENIX.

Born at Amsterdam, in 1640; died at Amsterdam, in 1719.

PUPIL OF HIS FATHER, JAN BAPTISTE WEENIX.

Dutch School.

166. *Fruit.*

H. 21½ in.; W. 18 in.

A celebrated Dutch master. This is a very characteristic example, and is signed, to the right, in full. He had surprising power of pencil, and finished his works, whether of large or small size, with an equal degree of excellence. SIGNED,

J. Weenix

ABRAM VAN BEYEREN.

Died at The Hague, in the seventeenth century.

Dutch School.

167. *Fish.*

H. 25 in.; W. 31 in.

Scarcely anything is known of the life of this great artist and marvelous colorist, who made it a specialty to paint only fishes, as did also Isaac Van Duynen. Abraham Van Beyeren was little known in Holland. Amateurs disdained him until his pictures were brought to the light by the admirable French critic, Mr. W. Burger, who has published

such remarkable works on the great Dutch School. He made people appreciate Van Beyeren's style by pointing out his grand and powerful touch, his admirable execution, his extraordinary management of light and shade, and his accurate scientific knowledge; to all this he added a fineness and delicacy of tones really marvelous.

It is believed this master was from the Hague, because his name is found among those of the forty-seven painters, who established there in 1656 the new Academy of Painting. Signed by the master.

JAN VAN DER HEYDEN.

Born at Gorcum, in 1637; died at Amsterdam, in 1712.

Dutch School.

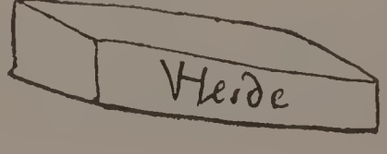
168. *A Quay at Leyden.*

H. 21½ in.; W. 27 in.

This is regarded as one of his most admirable pictures. It is signed to the right with the name of the master. It formed part of the celebrated Van der Schrieck collection and is described in Smith's catalogue, page 670, No. 7.

This admirable painter is supposed to have acquired the first rudiments in the art from his father, who was a glass stainer. His pictures are finished with inexpressible neatness and amazing patience, and he had one peculiarity, which can scarcely be found in any other master, that of painting his buildings so minutely exact as to admit of counting the stones or bricks employed in their construction.

Yet the objects in his pictures form admirable masses of light and shadow, the chiaro oscuro is well understood, the perspective excellent, and the unity and harmony are not injured by the surprising care and delicacy of the handling. SIGNED,



JOANNES LINGELBACH.

See No. 49.

169. *A Hawking Party assembled at a Country Mansion*

H. 19½ in.; W. 25½ in.

An excellent specimen of the master. SIGNED,

J. Lingelbach. ft

FRANZ HALS
And DIRK HALS.

See Nos. 109 and 144.

170. *Meeting of the Trained Bands to Celebrate the Conclusion of the Peace of Munster.*

H. 25½ in.; W. 39 in.

This grand composition is ascribed to Franz Hals, but wrongly to him alone. It is a magnificent study for a picture, conceived and executed by Franz Hals, his inimitable coloring being easily recognized, but retouched and finished, principally the heads and hands, by Dirk Hals, brother of Franz, a thing which often occurred with the unfinished works of the latter. Dirk's pencil is easily recognized, his touch being heavier than that of his brother. This picture should, therefore, be attributed to Franz Hals and Dirk Hals.

DON DIEGO RODRIQUEZ DE SILVA Y VELASQUEZ.

Born at Seville, in 1599; died at Madrid, in 1660.

PUPIL OF HERRERA, THE ELDER, AND AFTERWARD OF FRANCISCO PACHECO.

Spanish School.

171. *Fruits.*

H. 25 in.; W. 29 in.

A chef d'œuvre. Velasquez studied diligently after nature, and painted birds, beasts, fishes and landscapes with such truth and exactness, that his performances rose into high esteem. His most favorite subjects at first were of the low kind; such as taverns, kitchens, conversations, and peasant feasting, and those he executed with a bold pencil and uncommon tints of color, in a style peculiar to himself, having always nature for his director. His style is marked by correctness, ingenuity, facility and truth.

ADRIAAN DE VRIES.

Born at the Hague, in the seventeenth century.

Dutch School.

172. Portrait of a Dutch Gentleman.

H. 24½ in.; W. 20 in.

This picture is of great beauty, signed and dated in the background to the right. Siret has with truth written "that this great artist, loved and admired by Rubens and Van Dyck, was until now almost completely forgotten by biographers. It is almost impossible to believe that no details can be furnished about the life of so eminent an artist."

The truth is, A. de Vries' works were seized by dealers, who effaced his signature and audaciously substituted that of Rembrandt, and then sold these superb portraits as Rembrandt's "First Style." Thus the works of A. de Vries are very rare, those which are known, belong to the Museums of Gotha and Rotterdam. Siret thinks he is from Amsterdam, but this actual portrait which is dated at the Hague, (Hagæ Comitis) demonstrates that he was from the Hague. As Mr. C. Vosmaer had already maintained, this portrait is doubly precious as a work of artistic merit, and as relating to the history of art.

This picture is engraved by Mr. Jules Jacquemart, for the Museum. SIGNED,

Fecit Hagæ Comitis
A. de Vries
anno 1643.

CORNELIS HUYSMANS.

See No. 12.

Flemish School.

173. *Italian Landscape.*

H. 86 in. W.; 106 in.

This large picture is one of this great landscape painters' most beautiful works; it is distinguished by the magnificent arrangement of its composition, the grandeur of its execution, and an admirable distribution of light.

ABRAHAM VAN DIEPENBEECK And JAN WILDENS.

Diepenbeck, born at Bois Le Duc, in 1607; died at Antwerp, in 1675.
Wildens, born at Antwerp, in 1584; died at Antwerp, in 1653.

Flemish School.

174. *The Conquest of the Golden Fleece by Jason.*

H. 75 in.; W. 126 in.

This picture, represents "*The Conquest of the Golden Fleece by Jason.*"

It is easy to recognize in this composition, full of movement, and of which the scene is placed in a beautiful landscape, the brush of Abraham Van Diepenbeeck, the celebrated pupil of Rubens, and the assistance of the famous Antwerp landscape painter, Jan Wildens, a pupil of Peter Verhulst, and the assistant of Rubens, whose friend he was, as also that of Antoine Van Dyck, who painted his portrait. "*The Conquest of the Golden Fleece by Jason*" is one of the most beautiful paintings due to the united labors of Diepenbeeck and Wildens.

JOOST VAN OSSENBECK.

Born at Rotterdam, in 1627; died at Ratisbon, in 1678.

Dutch School.

175. *Sarah, Hagar, and Abraham.*

H. 22 in.; W. 26 in.

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